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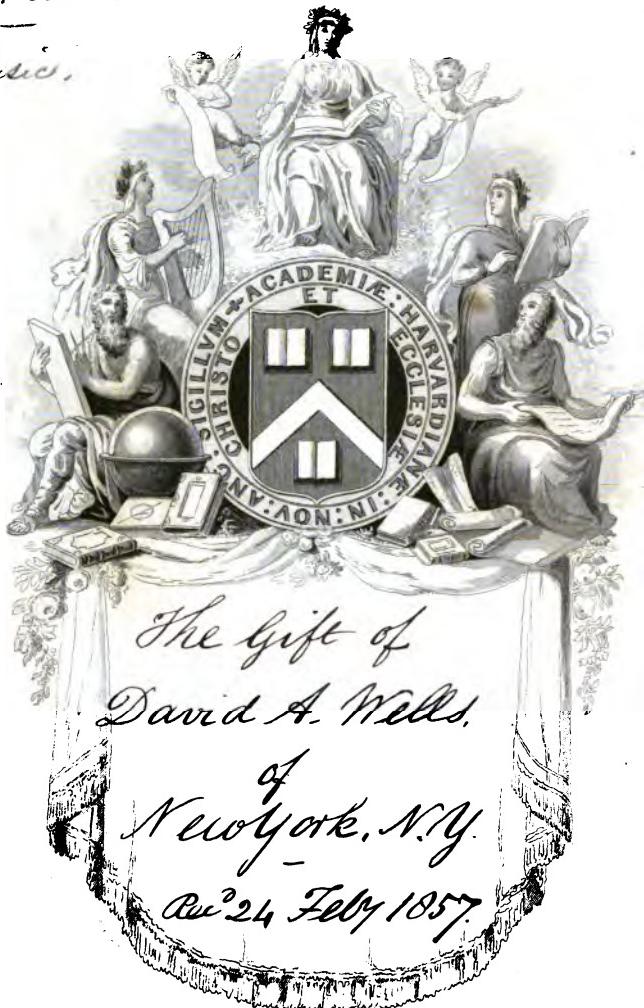
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Sketches from the
Cathedral & Gothic
World.

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Mus 688.5.671 *

Poetry,
Amer. Anth.,
Music.



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Lyrics

from

"The Wade, Wade World."

By Miss Farnie

The Words by W. F. Bellamy.

The Music by E. W. Glover.

New York:

G. P. PUTNAM & CO., 10 PARK PLACE.

M.DCCC.LIII.

Mus 688.5.671

1857. Feb. 24.

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The Home where Changes never Come.

"We have no continuing city here," answered her mother, with a sigh. "But there is a home where changes do not come; and they that once are gathered there are parted no more for ever, and all tears are wiped from their eyes."

Chapter IV.

Written by W. H. Bellamy.

The Music by C. W. Glover.

Andantino con Moto.

The musical score consists of three systems of music for voice and piano. The top system shows the vocal line in soprano clef and the piano accompaniment in bass clef. The middle system continues the vocal line and accompaniment. The bottom system concludes the piece with a piano-only section. The music is in common time, with a key signature of two flats. Dynamics include *mf*, *cres.*, and *pp*. The vocal part ends with the word "The".

home where changes ne - ver come"— Nor pain, nor sor - row, toil, nor
care; Yes, 'tis a bright, a bless-ed home; Who
would not fain be rest-ing there? Yet, when bow'd down be-neath the

THE HOME WHERE CHANGES NEVER COME.

5

load, By Heav'n or-dain'd, thine earthly lot; Thou
yearn'st to reach that bless'd a - bode; Wait, meek - ly wait, and mur - mur
not,— Thou yearn'st to reach that bless'd a - bode; Wait,

4 THE HOME WHERE CHANGES NEVER COME.

a piacere.

meek - ly wait, and mur - mur not.

cres.

If in thy path some thorns are

found,

O, think who bore them on His brow;

If

THE HOME WHERE CHANGES NEVER COME.

5

some sharp griefs thy heart shall wound, They reach'd a ho - li - er than

thou: Toil on— nor deem, though sore it be, One

sigh unheard, one prayer for - got, The day of rest will dawn for

Musical score for 'The Home Where Changes Never Come.' The score consists of five staves of music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The key signature is B-flat major (two flats). The tempo is indicated as 'meek-ly' wait. The lyrics are:

thee; Wait, meek - ly wait, and mur - mur not,— The
day of rest will dawn for thee; Wait, meek-ly wait, and mur - mur
not.

The piano part includes dynamic markings such as *cres.*, *p*, and *pp*. The vocal line ends with a fermata over the word 'not.'

My Own, my Gentle Mother.

"They were now in a wide part of the river, and the shore, towards which she was looking, was low and distant; she ceased to look at it, and presently lost all sense of everything around her . . . Her eyes were fixed upon the dancing waters, but it was plain her thoughts were not, nor on anything else before her . . . She was observed, with a feeling of compassion, by several people; but they all thought it was none of their business to speak to her, or they did not know how."—*Chapter VII.*

Written by W. H. Bellamy.

The Music by C. W. Glover.

In Moderate Time.

The musical score consists of two staves. The top staff is for the treble clef voice, and the bottom staff is for the bass clef piano accompaniment. The music is in common time, with a key signature of one sharp (F#). The vocal line begins with eighth-note chords, followed by a melodic line with sustained notes and grace notes. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. The lyrics "My own, my gen - tie mother, Why, O why, art thou not" are written below the vocal line.

Musical score for 'The Home Where Changes Never Come.' The score consists of five staves of music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The key signature is B-flat major (two flats). The tempo is indicated by a quarter note followed by a 'L' (Lento).

The lyrics are:

thee; Wait, meek - ly wait, and mur - mur not,— The
day of rest will dawn for thee; Wait, meek-ly wait, and mur - mur
not.
cres. pp

Accompanying markings include: 'a piacere.' (in the third system), 'p.' (in the fifth system), 'cres.' (in the eighth system), and 'pp' (in the ninth system).

My Own, my Gentle Mother.

"They were now in a wide part of the river, and the shore, towards which she was looking, was low and distant; she ceased to look at it; and presently lost all sense of everything around her . . . Her eyes were fixed upon the dancing waters, but it was plain her thoughts were not, nor on anything else before her . . . She was observed, with a feeling of compassion, by several people; but they all thought it was none of their business to speak to her, or they did not know how."—*Chapter VII.*

Written by W. H. Bellamy.

The Music by C. W. Glover.

In Moderate Time.

A musical score for two voices and piano. The top system shows the vocal parts and piano accompaniment in G major, 2/4 time. The vocal parts are in soprano and alto. The piano part includes bass and treble staves with various dynamics like *mf* and *sf*. The bottom system shows the vocal parts and piano accompaniment in G major, 4/4 time. The vocal parts are in soprano and alto. The piano part includes bass and treble staves. The lyrics "My own, my gen - tie mother, Why, O why, art thou not" are written below the vocal parts in the second system.

MY OWN, MY GENTLE MOTHER.

here, To soothe me with but one sweet word—To kiss a-way this tear! In-

deed, I strive my heart to calm, If on - ly for thy sake: But, O! it is so

Più lento.

de - so - late—I think that heart must break! I gaze up-on the dancing waves—I

MY OWN, MY GENTLE MOTHER.

9



gaze up-on the sky— I watch the long, long less'ning shore, That from me seems to

fly; But homeward! homeward! rush my thoughts— Yet where is home to me! A-

lone, in all this wide, wide world! O, whom have I but thee!— A - lone, in all this

a piacere.

MY OWN, MY GENTLE MOTHER.

wide, wide world! O, whom have I but thee!

cres. dim.

A - gain I seem my wea - ry head In thy dear lap to lay; A-

gain I hear thy last sweet song, So sad - ly die a - way; A - gain I hear them



come, in haste, To rouse me from my dreams. Can it have been but yes - ter-day! O!

Più lento.

what a time it seems! And now, up - on this bu - sy deck, What bu-sy crowds pass

by! Yet, not one friend - ly voice I hear, Nor meet one lov-ing eye. I

MY OWN, MY GENTLE MOTHER..

know that there is One a - bove, Who will my safe-guard be; But O, in all this

a piacere.

wide, wide world, Who is there left to me!— But O, in all this wide, wide world, Who

is there left to me!

cres. dim.

The Snow Storm.

D U E T T.

"Alice suddenly exclaimed, 'It is snowing! Come, Ellen, we must make haste now'—and set off at a quickened pace. They had gone not a hundred yards when the whole air was filled with the falling flakes, and the wind, which had lulled for a little, now rose with greater violence and swept round the mountain furiously. The storm had come in good earnest. How furiously it blew! The snow grew deeper every moment. Ellen clung as close to Alice as their hurried travelling would permit; and in this manner they pushed on through the snow and the thick night."

Chapter XIX.

Written by W. H. Bellamy.

The Music by C. W. Glover.

Allegretto
Giocoso.

8va

THE SNOW STORM.

ELLEN.

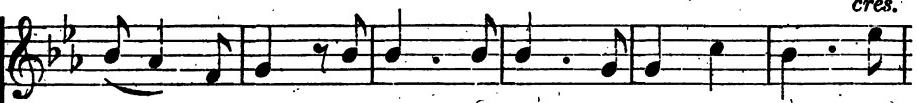


O, haste! O, haste! ere day - light fail, We may by sun - set

ALICE.



O, haste! O, haste! ere day - light fail, We may by sun - set

p*cres.*

reach the vale. Ah, no! it leaves the moun - tain's brow! The
cres.



reach the vale. Ah, no! it leaves the moun - tain's brow! The





storm! the storm! 'tis on us now,— the storm! 'tis on us now.

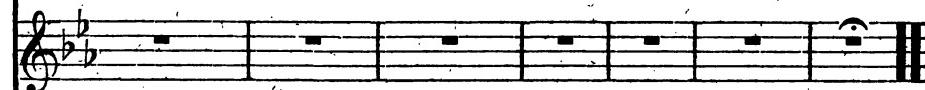
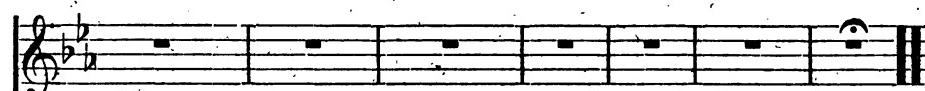


storm! the storm! 'tis on us now,— the storm! 'tis on us now.

cres.

f

accel.



rall.

dim.

smorz.

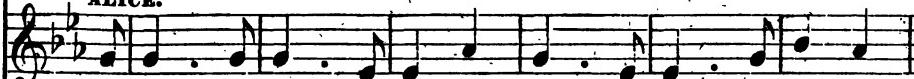
THE SNOW STORM.

ELLEN.



O, haste! O, haste! ere day - light fail, We may by sun - set

ALICE.



O, haste! O, haste! ere day - light fail, We may by sun - set



cres.

reach the vale. Ah, no! it leaves the moun - tain's brow! The
cres.

reach the vale. Ah, no! it leaves the moun - tain's brow! The



THE SNOW STORM.

15

THE SNOW STORM.

Andante non Troppo.

ELLEN.

O, La - dy dear, O, La - dy dear, The

p

gath' - ring of the winds, O hear! How thick the snow drives

with the gale, O, shall we e - ver reach the vale! — O,

THE SNOW STORM.

17

a piacere.

shall we e - ver, e - ver reach the vale?

cres.

ALICE.

Bear up, bear up, my

dim.

Più moto.

gen - tle child, And safe , - ly down . this path - - way wild, Thy

THE SNOW STORM.

steps I yet can see to guide,—Thy steps I yet can

Agitato.

see to guide. There! there! cling clo - ser to my side!—cling

a piacere.

clo - - ser, clo - ser to my side!

THE SNOW STORM.

19

Allegro Agitato.

O, hasten on, O,



O, hasten on, O,

Allegro Agitato.

has - ten - on! The path is lost, the



has - ten - on! The path is lost, the



The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one flat, and a common time signature. The lyrics for this section are: "track is gone! Each step more dark and track is gone! Each step more dark and". A crescendo dynamic (cres.) is indicated above the third measure. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. It features sustained notes on the first and third measures, with a fermata over the note in measure 1. The lyrics for this section are: "dark it grows; And O, how keen the dark it grows; And O, how keen the". Both staves conclude with sustained notes on the fourth measure, with a fermata over the note in the top staff.

THE SNOW STORM.

21

The musical score consists of two staves of music. The top staff uses a treble clef and has lyrics: "night - - wind blows! — how keen the night - wind". The bottom staff uses a bass clef. Both staves begin with a forte dynamic (ff). The middle section of the top staff features sixteenth-note patterns. The bottom staff has sustained notes. The lyrics "blows!" appear twice in the middle section. The score concludes with a piano dynamic (pp) and a crescendo (cres.) at the end of the bass staff.

THE SNOW STORM.

a piacere.

A light through the gloom is

*f**pp**Soave.*

glancing!

No,

Ah, 'tis but a me-teor dancing.

Lady dear; a voice I hear,— No, Lady dear; a

Soave.

Animato. *cres.*

voice. I hear: Tis a friend!— Tis a friend!— Tis a

Musical score for two staves. The top staff uses a treble clef and has a key signature of four flats. The bottom staff uses a bass clef and has a key signature of four flats. Measures 1-3 show eighth-note patterns. Measure 4 starts with a forte dynamic (**ff**) and includes a sixteenth-note cluster. Measures 5-6 show eighth-note patterns.

Musical score for three staves. The top staff shows eighth-note patterns. The middle staff shows eighth-note patterns with dynamics **ff** and **ff**. The bottom staff shows eighth-note patterns.

Musical score for two staves. The top staff shows eighth-note patterns with a dynamic marking "glancing!". The bottom staff shows eighth-note patterns.

Musical score for three staves. The top staff shows eighth-note patterns. The middle staff shows eighth-note patterns with lyrics: "and to our help ad". The bottom staff shows eighth-note patterns.

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and feature a key signature of one flat. The music includes various note values such as eighth and sixteenth notes, along with rests. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

van - cing! We're saved, we're saved! The storm we've braved— Our
 van - cing! We're saved, we're saved! The storm we've braved— Our

The second section of lyrics is:

joy, our joy en - han - cing! Tis a friend, to our aid ad -
 joy, our joy en - han - cing! We're

Dynamic markings are present in the score, including *f* (fortissimo) and *p* (pianissimo). The bass staff concludes with a double bar line and repeat dots.

THE SNOW STORM.

a piacere.

A light through the gloom is

*ff**pp**Soave.*

glancing!

No,

Ah, 'tis but a me-teor dancing.

Lady dear; a voice I hear,— No, Lady dear; a

Soave.

Animato. cres.

voice I bear: Tis a friend!— Tis a friend!— Tis a

Animato.

THE SNOW STORM.

*a piacere.**Con anima.*

friend, to our help ad - van - cing.

O,

joy! O, joy en - tran - cing! 'Tis a friend, to our help ad-

joy! O, joy en - tran - cing! 'Tis a friend, to our help ad-

p

The musical score consists of two staves of music in G clef, 2/4 time, and F major (indicated by a key signature of one sharp). The first staff begins with a melodic line, followed by lyrics: "van - cing! We're saved, we're saved! The storm we've braved— Our". The second staff continues the melody and lyrics: "van - cing! We're saved, we're saved! The storm we've braved— Our". The third staff begins with a rhythmic pattern of eighth and sixteenth notes, followed by lyrics: "joy, our joy en - han - cing! . . . Tis a friend, to our aid ad-". The fourth staff continues: "joy, our joy en - han - cing! . . . Tis a friend, to our aid ad-". The fifth staff begins with a dynamic of *f*, followed by a bassoon part with a dynamic of *p*. The lyrics "We're" are present at the end of this staff.

THE SNOW STORM.

The musical score consists of three staves of music in common time and F major. The top staff features a soprano vocal line with lyrics: "van - - cing! 'Tis a friend, to our aid ad - van - cing!—'Tis a saved, we're saved!" followed by a repeat sign and "We're saved,—we're saved!—'Tis a". The middle staff contains a basso continuo line with sustained notes and bassoon-like slurs. The bottom staff shows a piano or harp line with eighth-note patterns. The lyrics continue on the middle and bottom staves: "friend, to our aid ad - van - cing!— 'Tis a friend, to our aid ad - friend, to our aid ad - van - cing!— 'Tis a friend, to our aid ad - cres.

THE SNOW STORM.

27

The musical score consists of two staves of music. The top staff features a soprano vocal line in G clef, a piano accompaniment in F clef, and a basso continuo line in C clef. The lyrics "van - cing; 'Tis a friend! we're" are repeated twice above the piano part, with a dynamic instruction "cres." preceding the second repetition. The bottom staff shows a basso continuo line with harmonic markings (e.g., ♭, ♮, ♯) and a forte dynamic "f" at the end. The lyrics "saved,— we're saved,— we're" are also repeated twice below the basso continuo line, with a dynamic instruction "8va" (octave up) placed above the final note of the second repetition.

THE SNOW STORM.

steps I yet can see to guide,—Thy steps I yet can

Agitato.

see to guide. There! there! cling clo - ser to my side!—cling

a piacere.

clo - - - ser, clo - ser to my side!

THE SNOW STORM.

19

Allegro Agitato.

O, has - ten on, O,



O, has - ten on, O,

Allegro Agitato.

has - ten on! The path is lost, the



has - ten on! The path is lost, the



THE SNOW STORM.

The musical score consists of two staves of music. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff uses a bass clef and a key signature of one flat (B-flat). The music is in common time. The lyrics are written below the notes. The first section of lyrics is:

track is gone! Each step more dark and
track is gone! Each step more dark and

A dynamic marking "cres." is placed above the bass staff. The second section of lyrics is:

dark it grows; And O, how keen the
dark it grows; And O, how keen the

THE SNOW STORM.

21

night - - - wind blows! — how keen the night - wind
 night - - - wind blows! — how keen the night - wind

ff

blows!

cres.

THE SNOW STORM.

a piacere.

Musical score for 'The Snow Storm' page 22, measures 1-4. The score consists of three staves: Treble, Bass, and Double Bass. Measure 1 starts with a rest followed by eighth notes. Measure 2 has a dynamic 'f' and a sixteenth-note cluster. Measure 3 has a dynamic 'pp'. Measure 4 ends with a fermata over the bass staff.

Soave.

Musical score for 'The Snow Storm' page 22, measures 5-8. The score continues with three staves. Measure 5 starts with eighth notes. Measure 6 has a dynamic 'No.' Measure 7 starts with eighth notes and includes lyrics: 'Ah, 'tis but a me-teor dancing.' Measure 8 ends with a fermata over the bass staff.

La - dy dear; a voice I hear,— No, La - dy dear; a
Soave. 

Animato. *cres.*
 voice I hear: Tis a friend!— Tis a friend!— Tis a


THE SNOW STORM.

*a piacere.**Con anima.*

friend, to our help ad - van - cing.

O,

O,

*f**ff*

joy! O, joy en - tran - cing! 'Tis a friend, to our help ad-

joy! O, joy en - tran - cing! 'Tis a friend, to our help ad-

p

The musical score consists of two staves of music in common time and F major. The top staff is for the treble clef voice, and the bottom staff is for the bass clef voice. The lyrics are integrated into the melody, appearing below the notes. The score includes dynamic markings such as *f* (fortissimo) and *p* (pianissimo). The music features eighth and sixteenth note patterns, with several measures of rests.

van - cing! We're saved, we're saved! The storm we've braved— Our
 van - cing! We're saved, we're saved! The storm we've braved— Our

joy, our joy en - han - cing! 'Tis a friend, to our aid ad -
 joy, our joy en - han - cing!

We're

THE SNOW STORM.

The musical score consists of two staves of music in common time, key signature of one flat. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is divided into measures by vertical bar lines. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

van - - - cing! 'Tis a friend, to our aid ad - van - cing!—'Tis a
saved, we're saved! We're saved,—we're saved!—'Tis a

The second section of lyrics is:

friend, to our aid ad - van - cing!— 'Tis a friend, to our aid ad -
friend, to our aid ad - van - cing!— 'Tis a friend, to our aid ad -

A dynamic marking "cres." is placed above the bass staff in the middle of the page.

The musical score consists of two staves of music. The top staff uses a treble clef and includes lyrics: "van - cing; 'Tis a friend! we're". The bottom staff uses a bass clef and has dynamics like "cres." and "f". The lyrics continue on the bottom staff: "saved,— we're saved,— we're saved,— we're". The score concludes with a dynamic "f" and a piano-vocal-guitar (P.V.G.) symbol.

THE SNOW STORM.

A musical score for 'The SNOW STORM.' The score consists of two staves. The top staff is for the piano, indicated by a treble clef and a bass clef, with a key signature of one flat. The bottom staff is for the voice, indicated by a soprano clef. The music is in common time. The piano part features eighth-note chords and sixteenth-note patterns. The vocal part has lyrics 'saved!' appearing twice. A dynamic marking 'ff' (fortissimo) is present in the piano part. The vocal part ends with a fermata over a note. The piano part concludes with a forte dynamic. The score includes a tempo instruction 'LOCO.' above the piano staff.

The Wood Ramble.

"Whenever Ellen had a spare hour or two, of a fine morning or afternoon, she made the best of her way to the mountain ... Her heart bounded at the sight; the springing grass was lovely to see; to her each wild wood-flower was a never to be enough admired wonder. Always a basket for flowers went along. She would wander all around, seeking for the white wind-flower and the wild geranium."—*Chapter XXXIII.*

Written by W. H. Bellamy.

The Music by C. W. Glover.

Allegretto Pastorale.

A musical score for two voices, featuring two staves of music. The top staff is for the soprano voice and the bottom staff is for the bassoon. The music is in common time, with a key signature of one sharp (F#). The vocal line consists of eighth-note chords, while the bassoon part provides harmonic support with sustained notes and eighth-note chords. The score includes dynamic markings such as 'p' (piano), 'cres.' (crescendo), and 'f' (fortissimo). The vocal line concludes with the lyrics 'O, the'.

THE WOOD RAMBLE.

81

The musical score consists of three staves of music. The top staff is for the voice, starting with a treble clef, a key signature of four sharps, and a common time signature. The lyrics are: "swing - ing, Their ca - rols are blithe - ly sing - ing; O,". The middle staff is for the piano, featuring a treble clef and a bass clef, with a harmonic progression indicated by Roman numerals I, II, III, IV, V, VI, VII, and I again. The bottom staff is for the piano, also featuring a treble clef and a bass clef. The lyrics continue: "e - ve - ry thing is bring - ing Its tri - bute of joy to me! — O,". The third section begins with the instruction "a piacere." above the vocal line, followed by the lyrics "e - ve - ry thing is bring - ing Its tri - bute of joy to me!". The piano part concludes with a dynamic marking "cres."

THE WOOD RAMBLE.

The musical score consists of three staves of music in G major (two sharps) and common time. The top staff features a treble clef and includes a dynamic instruction 'Shall I' above the staff. The middle staff features a bass clef and includes a dynamic instruction 'p' (piano) below the staff. The bottom staff features a bass clef. The lyrics are integrated into the music, appearing under the middle staff. The first line of lyrics is 'ram - ble a - bout the mea - dows, Where the thou - sand wild - flow - ers -'. The second line of lyrics is 'be ! Or, dance with the dan - cing sha - dows,'. The music concludes with a final measure on the bottom staff.

THE WOOD RAMBLE.

33

The musical score consists of three staves of music. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the bass voice. The music is in G major (one sharp) and 2/4 time. The lyrics are integrated into the vocal parts. The first section of lyrics is:

Under the hem - lock tree! Or, ga - ther the white wind-

The second section of lyrics is:

flow - ers, From those deep and sha - dy bow - ers, Where the

The third section of lyrics is:

fra - grant li - lac show - ers Its sweets for the wandering bee! Where the

a piacere.

fra - grant li - lac show - ers

Its sweets for the wandering

bee!

cres.

Shall I

sit by the spark - ling foun - tain,

Watch - ing the wa - ters

THE WOOD RAMBLE.

85

A musical score for 'The Wood Ramble' featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is A major (three sharps). The time signature is common time. The lyrics are integrated into the music, appearing below the notes. The first line of lyrics is 'fall! No, I'll clam-ber a - bout the moun-tain, And look'. The second line is 'down like a queen on all. And the wan-der-ing bree - - zes'. The third line is 'there, - - - As they blow thro' and through my hair, Shall'. The music concludes with a final cadence on the bass staff.

THE WOOD RAMBLE.

blow away sorrow and care, - And hap-pi-er thoughts re-call, - Shall

a piacere.

blow away sorrow and care, - And hap-pi-er thoughts re-call. -

cres.

The musical score consists of three staves of music. The top staff features a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by a 'C'). The lyrics are integrated into the vocal line, appearing below the vocal part. The vocal line includes several eighth-note chords and some sixteenth-note patterns. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. The score concludes with a dynamic instruction 'cres.' (crescendo) and a final forte dynamic 'f' (fortissimo).

"Lovely, Lovely all Below."

"Look up, Ellie—look out again. Lovely, lovely all that is; but I know Heaven is a great deal more lovely. Feasted as our eyes are with beauty, I believe that eye has not seen nor heart imagined the things that God has prepared for them that love him. You believe that, Ellie. You must not be very sorry that I have gone to see it before you."

Chapter XII.

Written by W. H. Bellamy.

The Music by C. W. Glover.

The musical score consists of two systems of music. The top system is in treble clef, common time, and G major. It features a single melodic line with the instruction "Andantino con Moto." and "Dolce." The bottom system is in bass clef, common time, and G major. It provides harmonic support with sustained notes and eighth-note patterns. The music concludes with a crescendo, indicated by "cres." in the bass line.

"LOVELY, LOVELY ALL BELOW."

The musical score consists of three staves of music. The top staff is for the voice, starting with a treble clef and a key signature of one sharp. The middle staff is for the piano, showing bass and treble staves. The bottom staff is for the piano. The lyrics are written in italics below the notes. The first section of lyrics is: "Love - ly, love - ly" (with a fermata over the last note), followed by "dim." and then "all be - low, Yet is Hea - ven, O, love - li - er far!". The second section of lyrics is: "Ev'n, as in its earth - ward glow, Night - ly, star out". The music features various dynamics like forte, piano, and dim., and includes slurs, grace notes, and a repeat sign.

shi - neth star. Clothed though all things are with beau - ty,

Eye nor heart has yet con - ceived Heav'n - ly meed for

earth - ly du - ty, Suff - 'ring borne and truth bē - lieved,—

"LOVELY, LOVELY ALL BELOW."

A musical score for a voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The music consists of four staves of five-line staff paper. The first two staves show the vocal line and piano accompaniment. The third staff begins with the vocal line "truth be - lieved." followed by a piano accompaniment. The fourth staff begins with the vocal line "An - guish! an - guish, 'tis to leave . Earth, and all . that" followed by a piano accompaniment. The piano part features various dynamics like forte and piano, and includes markings such as "cres." (crescendo) and "dim." (diminuendo). The vocal line has several melodic phrases with slurs and grace notes.

Heav'n - ly .. need for earth - ly du - ty, Suff - 'ring borne, and

truth be - lieved.

cres.

An - guish! an - guish, 'tis to leave . Earth, and all . that

made earth dear; Keen - er far to live and grieve,

Mourn the lost— yet lim - ger here! Pa - tience! pa - tience!

still re - pi - ning! up - on this earth - ly scene

The musical score consists of three staves. The top staff is for the voice (soprano) in G major, indicated by a treble clef and a key signature of one sharp. The middle staff is for the piano right hand in G major. The bottom staff is for the piano left hand in G major. The music is in common time. The lyrics are written in italics below the notes. A diagonal line starts from the end of the first measure of the top staff and extends down to the end of the third measure of the bottom staff.

"LOVELY, LOVELY ALL BELOW!"

Think how bright the sun is shi - ning, Though the cloud may hang be - tween,—

Think how bright the sun is shi - ning, Though the cloud may

hang be - tween.

cries.

"Calmly, Brightly, Day is Fading."

"It was a perfectly still summer's night—no fluttering leaves; the air was absolutely still. The moon and stars shone calmly on, in their purity and steadfastness . . . She felt his tears upon her cheek, and put up her hand to his face to wipe them away; kissed him then, and then once again laid her head on his breast . . . There was a long silence—Alice was gone! but the departing spirit, as it fled, had left a ray of brightness on its earthly home."—*Chapter XLII.*

Written by W. H. Bellamy.

The Music by C. W. Glover.

Andante con Moto.

The musical score consists of four staves of music for voice and piano. The top staff shows the vocal line with lyrics: "Calm - ly, bright - ly, day is fa - ding;". The piano accompaniment is in the bottom staff, featuring chords and bass notes. The first section of the piano part starts with dynamic *p Soave.* It includes a crescendo mark (*cres.*) and a sforzando mark (*sf*). The second section of the piano part begins with *dim.* and *pp*. The vocal line repeats the phrase three times. The piano part also features a sustained note on the third beat of each measure.

"CALMLY, BRIGHTLY, DAY IS FADING."

Soon the last faint flush will cease; Still - ness, heav'n and



Soon the last faint flush will cease; Still - ness, heav'n and



Soon the last faint flush will cease; Still - ness, heav'n and



earth per - va - ding, Soothes the soul to rest and peace.



earth per - va - ding, Soothes the soul to rest and peace.



earth per - va - ding, Soothes the soul to rest and peace.



Solo—First Voice.

Hush! O hush! for life is wa - ning;

f
dim.

Yes, she feels the hour is come; And each earth-ly tie un - chain - ing,

"CALMLY, BRIGHTLY, DAY IS FADING."

Calm - ly, bright - ly,


Greets the gen - tle sun-mone—"home!" Calm - ly, bright - ly,

Calm - ly, bright - ly,

day is fa - ding; Soon the last faint flush will cease;

day is fa - ding; Soon the last faint flush will cease;

day is fa - ding; Soon the last faint flush will cease;

Still - ness, heav'n and earth per - va - ding, Soothes the soul to

Still - ness, heav'n and earth per - va - ding, Soothes the soul to

Still - ness, heav'n and earth per - va - ding, Soothes the soul to

rest and peace.

rest and peace.

Solo-Bass.

rest and peace.

Slow - ly, slow - ly,

cres.

sf

dim.

slow - ly climb-ing, Heav'n's blue arch the moon doth gain; Hark! yon sweet bells'

Hush! O, hush!—for

Con Moto.

Hush! O, hush!—for

dis - tant chi - ming She shall ne - ver bear a - gain! Hush! O, hush!—for

life is part - ing From the worn and wast - ed clay;

life is part - ing From the worn and wast - ed clay;

life is, part - ing From the worn and wast - ed clay;

And the ran - som'd soul de - part - ing, Wings to bright - er

And the ran - som'd soul de - part - ing, Wings to bright - er

And the ran - som'd soul de - part - ing, Wings to bright - er

"CALMLY, BRIGHTLY, DAY IS FADING."

worlds its way.

Wings to bright - er

worlds its way,— And the ran - som'd soul de - part - ing, Wings to bright - er

worlds its way.

Wings to bright - er

worlds its way.

Wings to bright - er

worlds its way,— And the ran - som'd soul de - part - ing, Wings to bright - er

worlds its way.

Wings to bright - er

worlde its way.



worlde its way.

Smorz.

THE END.

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